

CARLA'S COLUMN



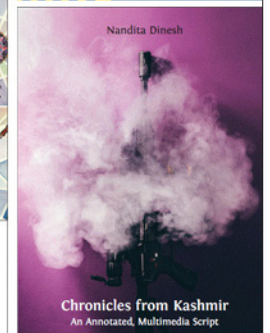
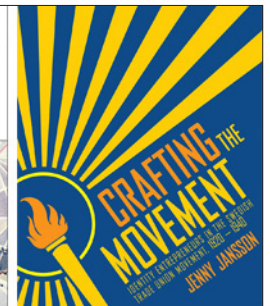
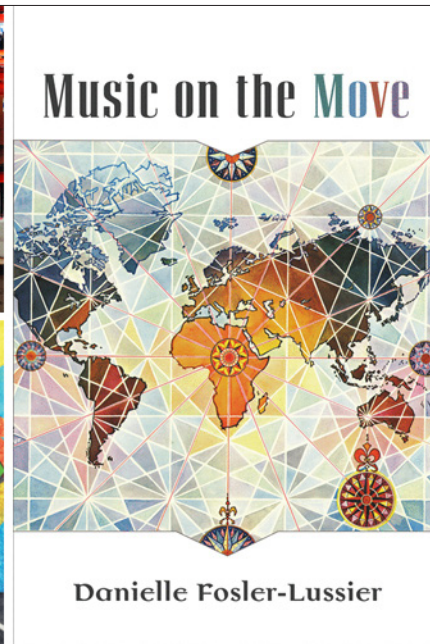
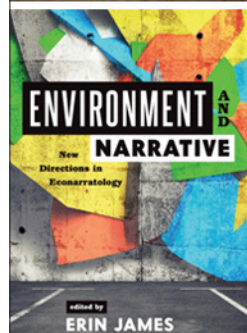
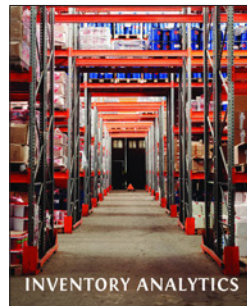
Looking Forward With Thanks

It is that time of the year when we reflect and count our blessings and look forward to a hopeful time ahead.

We would like to commend all of you for your patience and dedication as we navigate the “new normal” of a virtual and in-person work environment. Your safety will always be our top priority, and we appreciate your continued efforts in maintaining a healthy work environment.

We want to express our gratitude to staff who have painstakingly kept us safe through almost two years of this global pandemic: Health Services, led by Dr. Sandra Charles, which has kept us informed with valuable resources and services; the Security and Emergency Preparedness Directorate and the U.S. Capitol Police for their continued dedication in protecting the staff and collections; and the combined work by Integrated Support Services with colleagues in the Architect of the Capitol, Chimes and additional support staff who keep our facilities clean and operational.

CARLA'S COLUMN, CONTINUED ON 7



The Library has acquired thousands of open-access e-books such as those shown here as part of its digital collections strategy.

Library Adopts New Digital Collections Strategy

The five-year plan covers the full lifecycle of born-digital materials.

BY TREVOR OWENS AND JOE PUCCIO

As of this fall, the Library has a new blueprint for collecting born-digital content. The updated strategy succeeds a digital collecting plan implemented in 2017, whose objectives have been mostly achieved. But the new strategy also goes beyond that plan.

While the previous plan focused solely on acquiring digital content, the new [Digital Collections Strategy](#) for fiscal 2022 to 2026 covers the full lifecycle of born-digital materials, from acquisition to preservation and user access.

“Digital collections have become an essential aspect of the services offered by the Library,”

Robin Dale, deputy librarian for library collections and services, said. “It was exciting to see representatives from across the institution come together to craft this forward-looking plan.”

The Collection Development Office in Researcher and Collections Services and the Digital Collections Management and Services Division (DCMS) in Discovery and Preservation Services were assigned as co-leads to develop the strategy.

But a large working group of organizational stakeholders from throughout the Library participated from start to finish – the Law Library, the Copyright Office,

DIGITAL COLLECTIONS, CONTINUED ON 8

NOTICES

CFC IS CALLING ALL COOKS!

Many of us are working from home these days, making homemade meals for ourselves and our loved ones. That makes us perfectly positioned to participate in the Library's Combined Federal Campaign (CFC) recipe event.

This year, the Library's CFC team is once again inviting staff to share their favorite food and drink recipes as a way to highlight CFC charities addressing food insecurity. Last year, Library staff shared an [entire cookbook of recipes](#).

To participate, submit your name, the recipe name, the ingredients, preparation instructions, the yield and a picture to CFC@loc.gov. The deadline is Jan. 5, 2022.

CFC charities include many organizations that address food insecurity. If this cause is important to you, take a minute to review CFC charities in the ["Food, Nutrition and Agriculture" giving category](#).

DONATED TIME

The following employee has satisfied eligibility requirements to receive leave donations from other staff members. Contact Keyoni Potter at kpotter@loc.gov.

Wilbur King

JOIN THE FESTIVITIES: LIBRARY HOLIDAY CELEBRATION

Dec. 14

The Library is honoring the winter holidays Christmas, Hanukkah and Kwanzaa with a live (socially distanced) performance by the LC Chorale, a virtual performance by the Little Scholars and a festive story time with Librarian of Congress Carla Hayden.

Library staff and their families are welcome to view the event via [livestream](#).

There is also limited capacity on-site in the Jefferson Building's Great Hall. Send an email to events@loc.gov by 3 p.m. on Dec. 13 if you would like to attend, and indicate the number of guests you would like to bring. Reservations will be confirmed by email no later than 5 p.m. Family members are permitted in the Great Hall for the duration of the program only. Library buildings remain closed to the public on Tuesdays.



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GAZETTE

LIBRARY OF CONGRESS

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the Jan. 7 Gazette is Wednesday, Dec. 29.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

New Film Draws on Library's Jonathan Larson Papers

Movie recounts the late "Rent" composer's early struggles.

BY WENDI A. MALONEY

When Lin-Manuel Miranda visited the Library on Oct. 10, 2017, not many people knew about it. Clad in jeans and sweatshirt, the celebrated "Hamilton" creator quietly made his way to the Performing Arts Reading Room.

There, with two companions, he began sifting through the papers of theater composer Jonathan Larson. The trio was on a mission to bring one of Larson's works to cinematic life.

The result became public in November, when Netflix released Miranda's directorial debut, "tick, tick ... Boom!" The film expands on a semiautobiographical one-man show Larson wrote before his breakthrough musical, "Rent," took Broadway by storm.

Larson conceived "tick, tick" (with a different title) in 1990 when he was about to turn 30, anxious his career was going nowhere after a decade of devotion. The film tells a similar story about a theater composer, Jonathan, wondering if he should give up his Broadway dream for a different life.

Tragically, Larson died suddenly in 1996 just before the first scheduled performance of "Rent." Several years later, his family donated his papers to the Library.

When Miranda visited in 2017, his companions were "tick, tick" scriptwriter Steven Levenson of "Dear Evan Hansen" fame and theater historian Jennifer Tepper. She had [used Larson's papers extensively](#) and guided Miranda and Levenson to gems within them.

"What's particularly exciting to us ... is how much of what they discovered in the Larson collection ended up being added to the film," Mark Horowitz, senior music spe-



Lin-Manuel Miranda (from left), Steven Levenson and Jennifer Tepper view musical theater holdings in the Performing Arts Reading Room in October 2017.

cialist, said. "This is the fantasy for us archivists – that because we acquired ... a collection, previously unknown, lost or forgotten work has had life breathed into it."

There really is no definitive "tick, tick" script, Horowitz noted. Larson's papers contain various iterations and drafts. After he died, playwright David Auburn adapted "tick, tick" into a three-person off-Broadway musical. That's when Miranda first encountered it.

Already an aspiring composer, he saw the musical in a small New York theater in 2001 when he was a college senior, he's said. Then, in 2014, before "Hamilton" made him a household name, Miranda played Jonathan in a "tick, tick" revival. His performance, wrote the New York Times, "throbs with a sense of bone-deep identification."

The movie version of "tick, tick" adds details about Larson that aren't in his script and draws on his collection at the Library, including original songs that haven't previously had a public audience.

A song from the collection, "Swimming," became a major number in the film, Horowitz said, and a dance scene unfolds to original

music by Larson. In a car scene, Larson's music plays on the radio.

"It's thrilling to us," Horowitz said of the movie's interpolation of Larson's music. "You get collections because you hope they'll be used and appreciated, but there are no guarantees."

Larson's collection is among Horowitz's favorites. "I've actually never seen a collection quite like it," he said.

Larson wrote notes and questions to himself that he would try to answer, Horowitz said. And for "Rent," he wrote biographies of major characters more than once as the show changed.

"It's just really rich, incredible stuff," Horowitz said.

He acquired the collection for the Library and processed it, an experience he described as approaching otherworldly.

"It's happened to me on a handful of collections," he said. "You begin to feel the ghost of the creator standing over your shoulder. They become a presence ... and you want to honor them."■

[Read more](#)

Library Shines During Star-Studded Event

BY WENDI A. MALONEY

When the Jefferson Building's doors opened on Saturday evening, few crossing its threshold needed introduction. Luminaries from show business, music and comedy mingled with instantly recognizable faces from the arts world, philanthropy and government.

They gathered in the celebrated space for the induction of five new Kennedy Center honorees: operatic bass-baritone Justino Díaz; Motown founder and record producer Berry Gordy; Saturday Night Live (SNL) creator Lorne Michaels; legendary stage and

screen icon Bette Midler; and singer-songwriter Joni Mitchell.

The Kennedy Center Honors, given annually since 1978, recognize individuals in the performing arts for their lifetime contributions to American culture. Typically, the ceremony inducting honorees takes place at the U.S. State Department, followed by a gala concert the next day at the Kennedy Center Opera House in Washington, D.C.

The concert took place as usual at the Kennedy Center on Sunday. But this year, the State Department's public reception areas were not large enough to accommodate the event under

pandemic social distancing protocols. So, the Library held the ceremony in the more spacious Jefferson Building on Saturday. All attendees had to show proof of vaccination to attend and test negative for COVID-19.

Arriving guests first enjoyed a display organized by the Library Collections and Services Group. Among the treasures on view: documentation of Mitchell's Newport Folk Festival performances in the 1960s, a presentation on SNL holdings in the Library's television collection, Díaz performing at the Festival Casals in San Juan, Puerto Rico.

Multiple original copyright deposits



Choreographer Andy Blankenbuehler (from left), a 2018 Kennedy Center honoree, and a companion view collection items with Ray White of the Music Division.



2006 Kennedy Center honoree and Gershwin Prize-winner Smokey Robinson with Librarian of Congress Carla Hayden.

All photos/Shawn Miller



Lorne Michaels speaks after receiving his medallion.



Justino Díaz offers remarks after receiving his medallion.



David Rubenstein drapes a medallion on Berry Gordy.



Bette Midler receives her medallion.



Honorees and guests enjoy a reception in the Great Hall.



Joni Mitchell and a guest.

tied to the careers of the honorees were also displayed, including the 1960 submission for “Shop Around” by Gordy and Smokey Robinson and sheet music for songs Midler famously performed, such as “Some People” and “The Rose.”

Rare music manuscripts were on exhibit as well, including the original manuscript for Mozart’s fifth and final Violin Concerto in A major and the holograph manuscript short score of Aaron Copland’s “Appalachian Spring.”

Honorees accepted medallions from David M. Rubenstein, the Kennedy Center’s chairman, in the Main Reading Room – the

first time it has been used for a major special event of this kind since a celebration of the Kluge Center’s opening in 2003.

As attendees filed in, “pretty much everyone gasped,” Mary Eno, director of special events, said. “It was just so impressive to be in that space.”

Librarian of Congress Carla Hayden co-hosted the ceremony with Anthony J. Blinken, the U.S. secretary of state; Rubenstein; Deborah F. Rutter, Kennedy Center president; and the center’s board of trustees.

From Congress, House Speaker Nancy Pelosi (D-California);

Sen. Roy Blunt (R-Missouri); and Reps. Steny Hoyer (D-Maryland) and Doris Matsui (D-California) attended. Actress and dancer Debbie Allen served as master of ceremonies, and other attendees from the arts world included Fred Armisen, Ed Dixon, Herbie Hancock, David Letterman, Robinson and Martin Short.

CBS will broadcast the Kennedy Center Honors concert on Dec. 22. A Kennedy Center videographer was taking footage during the medallion ceremony, so it’s possible television viewers will get glimpses of the Library. ■



Mark Layman

Jason Broughton

Jason Broughton is director of the National Library Service for the Blind and Print Disabled (NLS).

Tell us a little about your background.

I grew up in a small town called Cross in South Carolina, not far up the road from Charleston. My father was a lieutenant in the sheriff's department, and my mother taught school.

I earned degrees in biology and education at Florida A&M University and Florida State University and taught high school for nearly a decade in the Tampa Bay area. After moving back home to help my brother care for our mother, I led job-readiness workshops and became a workforce development specialist. This was during the recession of the late 2000s, when unemployment was high.

A librarian I met in Charleston got me thinking about the possibility of going into the library profession. She told me about an opening at the South Carolina State Library to help local libraries set up programs to support career changers.

Working at the state library further piqued my interest, so I enrolled in the library and information science master's degree program at the University of South Carolina.

The woman who got me started on this path, who had such an influence on my life, was Cynthia Hurd. In June 2015, she was one of the nine people killed in the mass shooting at the Emanuel African Methodist Episcopal Church in Charleston.

My work at the state library began to attract some attention: Library Journal named me a "mover and shaker," and I was selected to participate in the American Library Association's Emerging Leaders Program.

After about five years, I moved on to the library system that serves the Savannah, Georgia, area, where I was assistant director of public services and later interim director.

In fall 2017, I became assistant state librarian in Vermont. And in April 2019, Gov. Phil Scott appointed me state librarian.

What brought you to the Library, and what is your role?

As state librarian in Vermont, I often got notes, emails and phone calls from grateful patrons of the ABLE (Audio, Braille, Large Print and Electronic Books) Library, the NLS network library there. So, I was intrigued last spring when I saw that NLS was looking for a new director. I saw it as a unique opportunity to look at library services differently and to help us become who we say we are as a society – to show what it means to say "That All May Read," NLS' motto.

As director, I have ultimate responsibility for the work of roughly 120 staff members who select and process books to add to the collection; develop and test equipment and products; produce publications, educational materials and reference resources; provide support for the libraries in the NLS network; and administer the program.

What have you enjoyed most so far in your new position?

I get to connect with a broad range of people, all working to move in the same direction of providing services so that all may read. Recently, I was part of a review of some new products and was elated when staff testing these prototypes said, "This gives us hope about the future for our users!" These comments, our staff and our users make this job enjoyable and a program that I am humbled to be leading.

What do you look forward to accomplishing?

Our overarching goal is to enlarge our patron base. We will do that through the deployment of refreshable braille displays and next-generation digital talking-book players, through improvements to BARD (the Braille and Audio Reading Download service) and through research that helps us understand how best to meet the needs and expectations of current and potential patrons. I also want NLS to have a robust interaction with its network libraries and with Congress.

What do you enjoy doing outside work?

Baking! During college, I worked as a pastry chef, and for a time I considered making that my career. Just before Veterans Day, I made maple cinnamon bread pudding, a vanilla strawberry shortcake and a patriotic-themed cake to share with the folks working in our building. I've told everyone they might gain 50 pounds as they get to know me.

What is something your co-workers may not know about you?

Since most haven't had the chance to meet me in person yet, they haven't seen the hourglasses in my office. I have six that keep time from one minute to one hour. They help me get away from all the technology on my desk and remind me to always pay attention to time. There's never enough of it! ■

CARLA'S COLUMN, CONTINUED FROM 1

Our investment in Library IT is already paying dividends. A more robust infrastructure has allowed us to sustain remote operations for most of the Library's workforce for almost two years. Therefore, we would like to give a special thank you to our dedicated technology specialists in the Office of the Chief Information Officer. Not only have they gone above and beyond this year to keep the Library operating remotely during the pandemic, but they have also collaborated across the Library to accelerate our digital transformation.

Since we reopened the Library to visitors in July, we have welcomed nearly 57,000 people back to the beautiful Thomas Jefferson Building. Almost all of our reading rooms are open to researchers accessing the collections. We know this is very different from prepandemic levels of visitors, but hopefully this is a start to a healthy recovery.

However, as this pandemic has shown us, it is not enough that we invite visitors to enter the Library's front door but also our digital front door. We are making great progress on that front. In fiscal 2021, nearly 200 million visitors enjoyed over a half a billion pages on Library websites.

The pandemic has shown that Library users are hungry and have an appetite for digital content.

Library staff stepped up in thinking outside the box on how we engage our users in-person and online, from virtual docents to virtual concerts and author conversations. LC Labs Innovator in Residence programs allowed us to tap into expertise in creating dynamic digital platforms like Citizen DJ and Speculative Annotation. The National Book Festival has truly gone national with writers engaging readers through a variety of digital platforms. In addition, National Ambassador for Young People's Literature Jason Reynolds continues his virtual nationwide trek in connecting with young readers.

As mentioned earlier, we are living

in the "new normal," and there is no turning back. In this new hybrid virtual and digital world, cultural and academic institutions, including libraries, museums and universities, do not have the full capacity to dictate the terms and conditions of our users' needs anymore. We have to meet and engage them more than ever. This pandemic has been transformative for all of us. We need to anticipate the emerging needs of Congress, content creators, researchers, learners, communities and families. From there, we can better serve all of them.

As we approach the New Year, we are optimistic for the opportunities that lie ahead, including with the return of the Gershwin Prize for Popular Song and a new Copyright Claims Board in the spring. The hard work and dedication of the staff will continue to be the strength and cornerstone of this valued American institution.

We want to wish you and your families a joyous, safe and healthy holiday season. We look forward to seeing all of you soon in 2022. ■

THRIFT SAVINGS PLAN WEBCAST

The U.S. Securities and Exchange Commission and the Federal Retirement Thrift Investment Board has co-sponsored a webcast, "Your TSP Account – What to Think About When Nearing Retirement or Considering Leaving the Government."

The webcast is open to all federal employees and members of the uniformed services. Program topics include Thrift Savings Plan (TSP) distribution options, withdrawals, investment risks and fees, assessment of financial professionals and issues to consider when moving funds from TSP.

There is no need to register for the webcast. To attend, simply click [this link](#).

For questions about your TSP retirement, go to www.tsp.gov or call (877) 968-3778. For technical webcast problems, send an email to Webmaster@sec.gov.

Staff can also direct questions to the Human Capital Directorate (HCD) at (202) 707-5627 or [AskHCD](#).

SAYING THANK YOU WITH A SONG



Renowned cellist Yo-Yo Ma plays the Library's 1699 "Castelbarco" Stradivarius violoncello in the Whittall Pavilion on Saturday. He performed for Sen. Bill Cassidy (R-Louisiana) and his staff to thank them for helping 272 people affiliated with the Afghanistan National Institute of Music to evacuate from Kabul.

Shawn Miller

DIGITAL COLLECTIONS, CONTINUED FROM 1

the Office of the Chief Information Officer (OCIO), the Congressional Research Service, the Strategic Planning and Performance Management Office and units formerly in Library Services.

The new strategy covers born-digital content but not the Library's program to digitize existing physical collections.

Although it took several months to complete, final approval came quickly after a presentation to the Executive Committee in the summer.

The strategy has four pillars, mirroring goals in the Library's strategic plan: expand access to the Library, enhance its services, optimize its resources and measure its impact.

Expand Access. To expand access to collections, the new digital strategy focuses on open content; the broadest possible access to rights-restricted content; and simplified and unified access and discovery. The strategy spells out three objectives and 15 annual targets in this area over the five years of the plan.

Enhance Services. To enhance user services, the strategy seeks to expand electronic deposit of copyright submissions; transition to e-preferred, in which digital formats are the preference instead of traditional physical formats as appropriate across major collecting streams; modernize methods to collect perspectives on everyday life; and determine a unified approach to support collections use for digital scholarship. This area includes four objectives and 16 annual targets.

Optimize Resources. To help modernize operations, the strategy provides a framework to evaluate, reorganize and realign processes and structures to support an increasingly digital collection; train staff to manage a primarily digital acquisition program; and review all groups that deal with digital collections policies and governance. There are four objectives and 18 annual targets in this area.

Measure Impact. To measure the impact of efforts, the strategy calls for conducting user research on enabling access to the collections; establishing data tracking and analysis to inform collection development; and providing tools to staff to improve digital collections activities. This area includes two objectives and 10 annual targets.

Materials received through the Copyright Office are foundational to Library collections, and continued partnership with the Copyright Office is central to the Digital Collections Strategy. A key objective under the Enhance Services goal is to "expand the depth and breadth of digital content acquisition via the Copyright Office."

To further that objective, DCMS intends to work closely with the Copyright Office and other stakeholders to explore possible regulatory updates to deposit requirements and options. Doing so will include planning electronic deposit workflows related to the acquisition of electronic materials through mandatory deposit and copyright registration within the current Electronic Copyright Office system and the forthcoming Enterprise Copyright System.

Formats to explore will include books, serials, motion pictures, sound recordings, musical compositions, maps, photographs, prints, drawings, architectural materials, technical designs, technical reports and web content.

"The Copyright Office has played an important role in supporting the Library's collections with copyright deposits throughout our history. We are energized by the collaboration across the Library and eager to help find new ways to incorporate a variety of digital formats into the registration and acquisition processes," Register of Copyrights Shira Perlmutter said.

Also critical to successful implementation of the Digital Collections Strategy is an upgrading of the Library's automated systems. The Optimize Resources goal includes an objective to "invest in end-to-end modernization of IT infrastructure to support the

centrality of digital collecting."

Many current systems were developed to support particular portions of workflows or specific forms of content. As a result, it is now difficult to scale broadly and expand digital collecting efforts. Significantly, many important forms of born-digital unpublished materials in archival collections, such as emails, research data, geospatial datasets and national security classified documents, are not well supported in systems designed for preservation and access.

Given limited resources, it is essential that the Library advance a coordinated approach to workflows to support all areas of digital content acquisition, processing, preservation and delivery. OCIO will lead on this work in collaboration with other service units.

"Over the last few years, we have made great progress modernizing the IT infrastructure that supports Library operations. ... [T]hat work has been a critical first-step to ensure the Library has the technical foundation we need to effectively preserve data and support modern digital services," Judith Conklin, the Library's chief information officer, said.

Moving forward, she said, OCIO's vision is to innovate and deliver technology to sustain and expand services to Library users. "We're excited to be partnering with ... stakeholders across the Library to completely revamp the digital tools we use to ingest, manage and deliver our digital collections."

Ultimately, over its five-year life, the Digital Collections Strategy is intended to move the Library toward a digital-forward and e-preferred acquisitions model; support broad, diverse and inclusive collecting; improve service and access for users; modernize IT infrastructure to improve workflows and processes; and support digital collections workforce development. Reports will be issued annually to ensure that the effort meets these and other goals.

[View the 2017 digital collecting plan.](#)